1:Dobrizhoffer M-5 (ca. 1760) 1822
514 Abipon 514

121 and it is to comply with the desire of these persons that I am going to treat compendiously of the Abiponian language.

194 *192 Most of the Americans want some letter which we Europeans use, and use some which we want. A letter of very frequent occurrence amongst the Abipones, but which we Europeans are unacquainted with, is one which has the mixed sound of R and G. To pronounce it properly, the tongue must be slided a little along the roof of the mouth, and brought towards the throat, in the manner of those persons who have a natural incapacity of pronouncing the letter R. To signify this peculiar letter of the Abipones, we have written R or G indiscriminately, but distinguished by a certain mark, thus: *Laetaṙat*, a son: *Achibiṙaik*, salt. The plural number [193] changes R into K, thus: *Laetkáte*, sons. Europeans find much difficulty in pronouncing this letter, especially if it recur several times in the same word, as in *Raṙegṙanṙaik*, a Vilela Indian. *Rellaṙanṙaṅ potrôl*, he hunts wild horses. *Laṗïïratṙaik*, many-coloured. The Abipones can distinguish an European, however well-skilled in every other part of their language, by the pronunciation of this letter.

The Abipones use the ö, which the Paraguayrians write ë with two dots, like the French, Hungarians, and Germans: as *Ahëpegak*, a

1:Dobrizhoffer M-5 (ca. 1760) 1822
SI4 Abipon SI4

horse, *Yahëc*, my face. They make frequent use of the Greek K. They pronounce N like the Spaniards, as if the letter I was added to it: thus, *Español* must be pronounced *Espaniol*. The Abipones say *Menetañi*, it is within; *Ioąmcachiñi*, the inner part is good. The legitimate pronunciation of this and other letters can only be learned *vivâ voce*.

Great attention must be paid to all the different accents and points, for the omission of a point, or the variation of an accent, gives a word a totally different meaning, thus: *Heét*, I fly; *Hëët*, I speak; *Háten*, I despise; *Hateń*, I hit the mark. This language abounds in very long words, consisting of ten, twenty, or more letters. The accents repeated in the same word show where the voice should be raised and where lowered: for the speech of this nation is very much modulated, and resembles singing. The accents alone are scarce sufficient to teach the pronunciation. It would not be amiss to subjoin musical notes to each of the syllables, unless a master supersedes the necessity of this artifice by teaching it *vivâ voce*. It may be as well to give some examples of accents. *Ilamihégemkiń*, *Debáyakaikin*, *Raregŕágremaŕachiń*, *Oahérkaikiń*. These are names of Abipones. *Grcáuagyégarigé*, pity me. *Oaháyegalgè*, free me. *Hapagrañiütapagetâ*, you teach one another.

1:Dobrizhoffer M-5 (ca. 1760) 1822
814 Abipon 814

192 *Nicauagraĩlapegaȓalgé*, I intercede for thee.
194 *Hemokáchiñütápegiod*, thou praisest me. Here are words of twenty letters. You will not find many monosyllables. The tall Abipones like words which resemble themselves in length.

192x 193x They have a masculine and a feminine gender, but no neuter. A knowledge of the genders is to be gained by use alone. *Grahauldi*, the sun, is feminine with them, like the German *Die Sonne*. *Grauèk*, the moon, is masculine, as our *Der Monde*. Some adjectives are of both genders, as *Naà*, which is evil, both masculine and feminine. *Neeù*, good, of both genders. In others every gender has its own termination, as *Ariaik*, good, noble, *mas.* *Ariayè*, good, noble, *fem.* *Cachergaik*, an old man; *Cachergayè*, an old woman.

The nouns have no cases. A letter prefixed to the noun sometimes indicates the case: as, *Aymì*, I; *M'aymì*, to me; *Akami*, thou; *M'akami*, to thee.

The formation of the plural number of nouns is very difficult to beginners; for it is so various that hardly any rule can be set down. I give you some examples:

Singular.	*Plural.*
Lactaȓat, a son	Lactkatè, sons
Lekàt, a metal	Lekachì, metals
Abëpegak, a horse	Abëpega, horses
Yúlhák, an ox	Yúlhà, oxen

1:Dobrizhoffer M-5 (ca. 1760) 1822
S14 Abipon S14

Abipon would express this sentence. *The tiger is worse than the dog*, thus: *the dog is not bad though the tiger be bad. Nétegink chik naà, oágan nihirenak la naà:* or thus, *The dog is not bad as the tiger, Netegink chi chi naà yágàm nihirenak.* When we should say, *The tiger is worst*, an Abipon would say, *the tiger is bad above all things, Nihirenak lamérpëëáoge kenoáoge naà:* or thus, *The tiger is bad so that it has no equal in badness. Nihirenak chit kcoà naà.* Sometimes they express a superlative, or any other eminence, merely by raising the voice. *Ariaik*, according to the pronunciation, signifies either a thing simply good, or the very best. If it be uttered with the whole force of the breast, and with an elevated voice, ending in an acute sound, it denotes the superlative degree; if with a calm, low voice, the positive. They signify that they are much pleased with any thing, or that they approve it greatly, by uttering with a loud voice the words *Là naà!* before *Ariaik*, or *Eárenék. Now it is bad! It is beautiful*, or *excellent! Nehaol* means night. If they exclaim in a sharp tone, *Là nehaòl*, they mean that it is *midnight*, or the dead of the night: if they pronounce it slowly and hesitatingly, they mean that it is the beginning of the night. When they see any one hit the mark with an arrow, knock down a tiger quickly, &c. and wish to express

1:Dobrizhoffer M-5 (ca. 1760) 1822
514 Abipon 514

that he is eminently dexterous, they cry with a loud voice, *La yáraigè*, now he knows, which, with them, is the highest commendation.

They form diminutives, by adding *avàlk*, *aole*, or *olek*, to the last syllable of the word, thus: *Ahëpegak*, a horse. *Ahëpegeravàlk*, a little horse, *Óénèk*, a boy. *Óénèkavàlk*, a little boy. *Haáye*, a girl. *Haayáole*, a little girl. *Pay*, father, a word for priest, introduced into America by the Portugueze. *Payolèk*, little father, which they used when they wished to express particular kindness towards us. When angry, they only used the word *Pay*. *Kàëpak*, wood. *Kàëperáole*, a little piece of wood, by which they designated the beads of the rosary. *Lenechì*, little, moderate. *Lénechiólek*, or *Lenechiavàlk*. They make very frequent use of diminutives, which, with them, indicate either tender affection or contempt: thus, *Yóale*, a man. *Yoaleólek*, a little man, a bit of a man. Often with them a diminutive is a stronger expression of love or praise than any superlative: thus, they call a stronger or handsomer horse than ordinary, *Ahëpegeravàlk*. The Spaniards too express a more particular liking for a thing, when they call it *bonito*, than when they simply call it *bueno*, good or pretty.

Most of the American nations are extremely deficient in words to express number. The

1:Dobrizhoffer M-5 (ca. 1760) 1822
514 Abipon 514

verb *hanekám*, will he come, and it is pronounced *nanekám*. *Mauichi kenà?* Hast thou come hither? The letter *N* is dropped in the verb *nauichi*, and *M* substituted, so that it is called *mauichi*. *Mik* alone, or *mik mich*, are forms of interrogation; as *Mik mich grihochi?* Art thou in good health? Sometimes an interrogation is expressed by the accent alone, and by the raising of the voice. *Laydm nauichi?* Art thou come at length? *Origeena* and *morigi* are words of interrogation, expressing, at the same time, doubt: *Morigi npágàk oenèk?* Perhaps the youth is ashamed? *Hegmi himnerkam?* What is it after all? *Orkeénam*, I do not know what it can be.

Latàm means almost. *Latàm riyjgerañi:* He was very near being drowned. *Latàm riahámat yúihàk:* the ox had almost killed me. *Yt*, or *ych*, means only, alone. *Tachkaúe yt lenechiavàlk:* Give me only a little of any thing. *Mat*, or *gramachka*, means lastly. They use this word, in affirming any thing with serious asseveration, or with boasting. *Gramachka Abipon yapochì*; lastly the Abipones are brave. *Encha mat yoale:* this, lastly, is the man. *Chik*, *chit*, and *chichi*, are words of prohibition, as *ne* with the Latins. *Chik grakalakitrani:* Thou shouldst not doubt. *Chichi noaharegrani:* Thou shouldst not lie. *Klatùm keèn* means although, and